

The University of Alberta Department of Music presents:

2009 University of Alberta
HONOUR BAND
with the University of Alberta
SYMPHONIC WIND ENSEMBLE



Conductors

WENDY GRASDAHL FORDYCE PIER

Graduate Assistant Conductor

TAINA LORENZ-TURNER

Saturday, March 21, 2009 at 7:00 pm

Convocation Hall, Arts Building

University of Alberta



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

2009 University of Alberta Honour Band Wendy Grasdahl, Conductor

Selections to be chosen from the following:

Sun Dance (1997)	Frank Ticheli (b.1958)
Pilgrim Traveller (2005)	Timothy Broege (b. 1947)
Third Suite (1965)	Robert Jager (b.1939)
Overture on a Southern Hymn (1977)	Robert Palmer (b.1945)
Prospect Hymn (1983)	Pierre La Plante (b. 1943)

Intermission

2008-2009 University of Alberta Symphonic Wind Ensemble Fordyce Pier, Conductor Taina Lorenz-Turner, Graduate Assistant Conductor

An Outdoor Overture (1938)	Aaron Copland (1900 – 1990)
Loch na Beiste (2001)	Allan Gilliland
Shenandoah (1999)	Frank Ticheli
Ghost Train (1994-1996)	Eric Whitacre (b. 1970)

Program Notes

Aaron Copland (1900 – 1990) was an American composer of concert and film music, as well as an accomplished pianist. Instrumental in forging a distinctly American style of composition, he was widely known as “the dean of American composers.” Copland’s music achieved a balance between modern music and American folk styles. The open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. He also incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows in a broad range of works for concert hall, theatre, ballet, and films. Aside from composing, Copland was a teacher, lecturer, critic, writer, and conductor.

The late 1930’s may have been a rough time for Americans, but it was a fertile time for composer Aaron Copland, who was at the height of his “populist” phase. After periods composing in the jazz and then *avant garde* idioms, he had set out to consciously simplify his music, using folk themes and writing music for more utilitarian purposes, such as film scores or music for schools. In 1936 he wrote an opera, *The Second Hurricane*, to be sung by children in school performances (along with a chorus for their parents!). Alexander Richter, Director of Music at the High School of Music and Art in New York City, heard a performance of *Hurricane*, and when he began a campaign to get more new music written for use in schools, he contacted Copland and asked him to be a part of it. The campaign, called “American Music for American Youth,” would feature music that was “optimistic in tone, which would have a definite appeal to the adolescent youth of this country.”

An Outdoor Overture (1938) Copland agreed to the project and created *An Outdoor Overture*, scoring both a band and an orchestral version of the piece. The work was premiered at Richter’s school in December 1938, the same year that Copland completed *Billy the Kid*. The two pieces share some distinct similarities, especially in the opening fanfare of the *Overture*. This fanfare and an extended trumpet solo are contrasted with a march-like theme and a lyrical melody for strings, all of which are cleverly woven into the final, joyous conclusion. Copland’s contemporary, composer Elliott Carter, wrote that the work “...contains some of the finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer.” (B. Heninger)

Allan Gilliland. One of Canada’s busiest composers; Allan Gilliland was born in Darvel, Scotland in 1965 and immigrated to Canada in 1972. Based in Edmonton (Alberta) he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Hammerhead Consort, Rochester Philharmonic, the Boston Pops and the brass section of the New York Philharmonic. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, and clarinet. Other highlights include; The Winspear Fanfare composed for the opening of the Francis Winspear Centre for Music, An Overture for the Worlds commissioned for the opening ceremonies of the IAAF World Championships in Athletics, Dreaming of the Masters I a jazz concerto written for clarinetist James in 2004 by the Boston Pops, the 1-act opera Hannaraptor and the musicals The Seventh Circle and Dead Beats. In 2006 he was one of a handful of composers asked to participate in the ASCAP/Buddy Baker Film Scoring Workshop at New York University. In 2002 his orchestral work On the Shoulders of Giants took first prize at the prestigious Winnipeg

Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association as well as first place in the Jean Coulthard Competition for Composers and the Lydia Pals Composers Competition. As an arranger, he has written hundreds of charts for almost every combination of instruments including three full "pops" shows for the Edmonton Symphony Orchestra. Though no longer active, Allan was also a busy free-lance trumpet player. He was a regular member of the Tommy Banks Big Band, co-led The Creative Opportunity Orchestra (CO2) and Inside Track and performed with the Edmonton Symphony Orchestra, Edmonton Opera, Citadel Theatre and Capital Brass. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta. His teachers include Violet Archer, Howard Bashaw and Malcolm Forsyth. Allan has taught at the University of Alberta and Red Deer College and is now Head of Composition at Grant MacEwan College in Edmonton where he lives with his wife and two children.

Loch na Beiste (2001) was premiered by the Edmonton Symphony Orchestra on November 1, 2001 at the Winspear Centre for Music. It was rescored for wind ensemble in 2008. Gilliland says the following about his composition:

"Around the time I began thinking about this piece, my wife had returned from a trip to Great Britain. While there, she had bought a cute book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name: Loch na Beiste, which means "Lake of the Monster". *Loch na Beiste* is loosely based on the story found in that children's book. The book begins by explaining how, at one time, there had been two landmasses that came together to form Scotland. At the point where the two pieces of land met, there was a gap, which created the loch (lake) and trapped a monster. The book then goes on to describe the various times in history that "Nessie" has been seen and chased. Since the first documented sightings in 565CE, "Nessie" has been pursued with greater and greater vigilance. *Loch na Beiste* is divided into two sections. The first represents the coming together of Scotland and the trapping of the monster. The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her."

Frank Ticheli (b.1958) is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a Professor of Composition at the University of Southern California. A number of his works are particularly notable, as they have become standards in concert band repertoire. After John Phillip Sousa, he is known to be the second most performed composer of music for concert band.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Frank Ticheli received his Doctoral and Master of Music degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Shenandoah (1999) The Shenandoah Valley and the Shenandoah River are located in Virginia. The most popular text for the 19th century folksong is a telling of an early settler's love for a Native American woman. *Shenandoah* was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of the river. Ticheli's setting evokes the life-affirming energy and timelessness of the river. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Sun Dance (1997) was composed with the intention of evoking bright joy. After completing the work, Ticheli suggests that more concrete images such as a town festival on a warm summer day comes to mind. He imagined townsfolk gathered in a park; some dancing to music being played, some just walking around. Ticheli balances the song-like and dance-like elements of the piece through the oboe's gentle opening statement and the vocally inspired, yet passionate, middle section of the work with the syncopated rhythmic figures throughout the work. These rhythmic motives are used to generate themes throughout the piece.

Eric Whitacre (b. 1970) is quickly becoming one of the bright stars of American music scene. He is a regularly commissioned and published composer, and has received performances of his works throughout the world. Whitacre has received awards from ASCAP, The American Choral Directors Association, The Barlow International Foundation, and the Dale Warland Singers commissioning program. As conductor, Whitacre has served as principal conductor of the College Light Opera Company, chorus master for the Nevada Symphony Orchestra, and has appeared as guest conductor with the Gregg Smith Singers and the San Francisco Symphony Chorus. Whitacre studied composition with John Corigliano and David Diamond and holds the Master of Music degree from the Juilliard School of Music.

Ghost Train (1994-1996) is a sound piece depicting the American folk legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons. Whitacre says the following about *Ghost Train*:

The compositional challenge came in creating a larger three-movement work from the first movement, which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. *At the Station* is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. *The Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the countryside, moonlight glistening off its dark steel, and ends with a final, heroic tribute to these machines and the people who worked them.

It is written for and dedicated to Thomas Leslie and the University of Nevada, Las Vegas Wind Symphony.

Robert Palmer (b.1945) received his Doctor of Music degree in Composition from Florida State University. He studied with John Boda and Chris Floyd. Palmer currently teaches theory and composition at Brevard College in N. Carolina. He has composed extensively for band, chorus, orchestra, and chamber ensembles.

Overture on a Southern Hymn (1977–79) is based on the tradition hymn, “Wondrous Love”. The original hymn tune is found in William Walker’s *Southern Harmony*, a collection of shape note hymns, as entry 252. The pentatonic melody and traditional hymn harmonies taken directly from *Southern Harmony* are juxtaposed with a modern rhythmic, harmonic, and melodic compositional technique. Although the piece is titled as an overture, it has a formal structure more characteristic of theme and variations. *Overture on a Southern Hymn* is Palmer’s first composition for concert band.

Robert Jager (b.1939) is an American composer who studied at the University of Michigan. He then taught wind instruments in Tennessee. He served the US Navy as Theory Instructor and Staff Arranger at the US Naval School of Music. He won numerous awards for his band compositions.

Third Suite (1965 – 67) is a tuneful work for band in three movements. The first movement has the steady rhythms and feel of a march with interruptions of unequal time. It includes a percussion solo near the middle of the movement. The second movement, Waltz, continues with the slight distortion of regular time and feel. Colour and contrast are important features in this movement. The third movement is in Rondo form opening with a five chord introduction by the full band. This becomes the connecting idea throughout the movement. The *Third Suite* was written for Mr. Leo Imperial of the Granby High School Band of Norfolk, Virginia.

Timothy Broege (b. 1947) studied piano, harpsichord, theory and improvisation, and composition at Northwestern University in Chicago. He taught for Chicago Public Schools before returning to his home state of New Jersey where he continued to teach general and instrumental music to elementary students. He has since moved to serving as church organist and Director of Music at the Belmar First Presbyterian Church and Elberon Memorial church. Broege’s music has been performed throughout the world, championed by orchestras, wind bands, chamber music ensembles, choirs and soloists.

Pilgrim Traveler (2005) is a single movement scored for wind band and is based on the shape note hymns found in *The Sacred Harp*. Originating in the late 18th century, the shape note, or “fa-sol-la” singing, remains a vibrant folk tradition in the southern United States. Each of the four singing syllables, fa, sol, la, and me, correspond to a particular shape, triangle, circle, square, and diamond, and are used to aid in the recognition of pitches and the learning of melodies. The tunes have a rough-hewn, country character to them and are simple in their diatonic structure and modal harmony. The tunes used in this work are: *Pilgrim Traveler*, *Jefferson*, and *Aylesbury*. The first two tunes are the principal themes and undergo a series of variations throughout the work. As the music grows more contrapuntally complicated, the other tunes are incorporated into the final section of the piece. The music portrays a journey or a spiritual quest undertaken by a pilgrim seeking solace and enlightenment.

Pierre LaPlante, (b. 1943) of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He resides in the Madison area where he composes and plays in the Madison Wind Ensemble. La Plante recently retired after 33 years of teaching at various levels. His many years of working with beginning band students has proven very helpful when writing music that is accessible to young players. La Plante's works have been played by wind bands in Japan, Europe and Australia, as well as appearing on numerous state contest lists. La Plante is a bassoonist and has been active in Wisconsin area band and orchestras including the Beloit-Janesville Symphony, the Unitarian Society Orchestra and the Madison Wind Ensemble. He has adjudicated for the Wisconsin Music Educators Conference and is a member of MENC and ASCAP. He believes the biggest challenge in writing for young bands is to come up with something musical (keeping the technical demands reasonable), without "writing down" to the group.

Prospect Hymn (1983) is based on the Southern Harmony shaped note tradition. It is cast in a reverential but modern idiom. It is simple, yet expressive and builds slowly to a broad quasi-fanfare finish. *Prospect Hymn* is also known among folksingers and chanteymen as "The Seamen's Hymn".

2009 University of Alberta Honour Band

Flute

Jessica Greening (Airdrie)
Amanda Wilkesheski (Airdrie)
Darilyn Edwards (Glenwood)
Tanisha Low (Cardston)
Rianne Gabert (Fort Saskatchewan)
Mary-Beth Wolves (Magrath)
Danielle Fuechtmann (Edmonton)
Linda Hudson (Beaumont)
Jennifer Huizinga (St. Albert)
Lauren Gagnon (Wetaskiwin)

Bassoon

Clayton Castel (Edmonton)

Clarinet

Melissa Stout (Airdrie)
Breanna Case (Balzac)
Tessa Cahoon (Cardston)
Jennifer Benkovich (Spruce Grove)
Josh Iverson (Wainwright)
Andrea Tarnawsky (Sherwood Park)
Megan Neill (Morinville)
Vassily Minaev (Edmonton)

Bass Clarinet

Lawson Gillespie (Fort Saskatchewan)
Greg Fairservice (Fort Saskatchewan)

Alto Saxophone

Jillian Gordon (Stony Plain)
Stephen Lister (Drumheller)
Amanda Murray (Edmonton)
Tracy Laslop (Devon)
Katrina Tarnawsky (Sherwood Park)

Tenor Saxophone

Alain Gervais (St. Albert)
Sydney Hawkeswood (Spruce Grove)
Ryan Yusep (Edmonton)

Baritone Saxophone

Kaylyn Cudrak (Taber)
Spencer Schafers (Morinville)

Trumpet

Harley Morison (Airdrie)
Adam Hynes (Spruce Grove)
David Rhodes (Stony Plain)
Ayden Haggarty (St. Albert)
Kristin LaGrange (Edmonton)
Desiree Skubleny (Edmonton)

Trombone

Tristan Bruce (Airdrie)
Sean Bumstead (Devon)
Janet Brandon (Stony Plain)
Clayton Liebe (Spruce Grove)

Bass Trombone

Yuri Delanghe (Edmonton)

Horn

Arianna Brophy (Edmonton)
Nadyne Brost (Airdrie)

Euphonium

Kate Geibelhaus (Edmonton)

Tuba

Erik Jensen (Magrath)
Renee Mutch (St. Albert)
Stephanie Jorritsma (Edmonton)

String Bass

Wesley Brenneis (Morinville)

Percussion

Rebecca Robinson (Magrath)
Mathieu Blanchette (St. Albert)
Robert McClure (St. Albert)
Erica Letwiniuk (Edmonton)
Robin Lake (Edmonton)
Allyson MacIvor (Cardiff)

2008-2009 University of Alberta Symphonic Wind Ensemble

Fordyce Pier, Conductor

Taina Lorenz-Turner, Graduate Assistant Conductor

Flutes

Twila Bakker
Kirsten Elliott
MaryGrace Johnstone
Jessica McMillan
Genevieve Kalnins
Ruth Robson Choi

Oboes

Graeme Armstrong
Christa Eriksson
Matt Jaffray

Bassoons

Matt Nickel
Allison Querengesser

Clarinets

Ianna Ings
Christopher Mann
Ellie Neufeld
Collin Rattray (bass)
Morgan Richardson
Nita Sankar (contrabass)
Kim Shire
Rachel Soong
Janna Trace

Saxophones

Jayson Erickson (alto)
Matthew Falk (alto)
Jesse Hay (bari)
Michael Morimoto (alto)
Emily Schultz (alto)
Stewart Yaworski (tenor)

Trumpets

Ian Burgess
Mary Charbonneau
Maria Fuller
Katie Janhsen
Sara Mills
Brian Moyer

Horns

Jennifer Forbes
Jackie Szaszkievicz*
Michael Clark
Rachel Erdman

Trombones

David Galloway
Craig Goueffic*
Harrison Lee (bass)
Graham Toombs
Catherine Woodruff

Euphoniums

Amy Beinert*
Lawrence Dommer

Tubas

Ray Basaraba
Sidney M'sahel
Samantha Sobota

Percussion

Jenna Anderson
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachonoski
Zach Smith

Piano

Kelly Kim

* denotes section leader



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